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superman, Julius Caesar. The *intellectual* thrill which we scholars feel when the crisp Latinity of Caesar permeates our cerebral processes is a matter of aesthetic appreciation. High School youngsters know it not. What they are after is simple human interest.

Another query: how many High School boys or teachers, for that matter, are addicted to modern military memoirs? Caesar may have written the world's greatest masterpiece in this field, but it is a dry field. Again I am speaking of the average person under average circumstances. Let us not scorn the simpler folk (young or old) who demand the stimulus of a broad portrayal of human nature in literature.

"The pupil should realize", says Professor Dennison, "that <Caesar's Gallic War> is a precious document of history". Ah! if the pupil only would! If the American boy or girl could only realize that *any* documents of history are precious, what a pleasant world this would be! And that brings me to the most important consideration of all: is the humanizing of Caesar worth the effort? Granted that a great teacher, with ample time at his disposal, with full equipment of pictures and charts, with a museum of Roman antiquities handy, can make Caesar interesting, how many teachers, I ask, *do* make Caesar interesting? 'How many teachers make *any* subject interesting', is the obvious retort, and the answer must be, 'Alas, too few'. But if we are candid with ourselves, we must acknowledge that some subjects of instruction are easier to make interesting than others, and even that some books are more human than others. If the Classics are to revive and flourish, our trend must be away from military Commentaries, away from history, away from politics, to pabulum better suited for immature minds. There must be more *stories*, more books like *Puer Romanus*, more of the Simplified Terence. Not even these books, of course, will relieve the teacher of the necessity of making an effort, but every ounce of effort will count. The question is not what interests *scholars*, but what interests *infants*.

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I was much interested in the editorial on the use of Caesar's Gallic War in the second year of the High School course. All that was said therein appealed greatly to me. Yet in reading it I had to ask myself these questions: Can the human interest, the vivid narrative, the dramatic development and a genuine appreciation of the story be brought home to pupils that have had but one year of Latin? Is it possible to do this at all adequately until the second year is almost at an end? Should we ourselves be interested in a story which we had to read in sections of from ten to forty lines a day, giving, for a large part of the year, to the study of the words and their relations a prominent, if not the most prominent, place in our study? Would not the whole story be a far more interesting and inspiring tale, if it should be read by pupils, if read at

all, later in the course, as is done so generally in the Schools of Europe?

I should be very glad to learn what others think about this, and to receive encouragement from those who can successfully deal with the Caesar problem as it faces us.

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WORDSWORTH'S TRANSLATION OF THE HARMODIUS HYMN

In his collection of modern renderings of the Harmodius and Aristogiton Hymn (THE CLASSICAL WEEKLY 9.82-86), Dr. Mierow has not included the version by the poet Wordsworth, which might have been found at a glance with my Concordance under the name of either hero; but a classical scholar would be more likely to note the Wordsworthian lines in The Classical Review 15.82, where they were first published by Professor William Knight in February, 1901. Professor Knight calls this "the second of more attempts than one on <Wordsworth's> part to deal with the subject of Harmodius and Aristogiton", and ascribes it to "the first decade" of the nineteenth century. Mr. Nowell Smith, in his edition of The Poems of William Wordsworth, 3.586, says:

The verses are a fairly close, but somewhat expanded, translation of the well-known Athenian Scolion, or drinking song . . . The first line should probably begin, 'I will bear'; the "and" represents nothing in the Greek. In line 16 "myrtle" should probably be 'myrtle's', as in line 2.

Wordsworth, however, as the Concordance shows, elsewhere writes "myrtle leaf", "myrtle groves", "myrtle wreaths", and "myrtle shores". Of an infelicity like "myrtle's boughs" he would not, I believe, be guilty twice within so few lines. One is therefore tempted to doubt the accuracy of Professor Knight's transcription in line 2, and, both here and in line 16, to read

With the myrtle boughs arrayed.

Yet I give the translation as it appears in the edition of Nowell Smith (3.442):

And I will bear my vengeful blade
With the myrtle's boughs arrayed,
As Harmodius before,
As Aristogiton bore,

When the tyrant's heart they gor'd
With the myrtle-braided sword,
Gave to triumph Freedom's cause,
Gave to Athens equal laws.

Where, unnumbered with the dead,
Dear Harmodius, art thou fled?
Athens sings 'tis thine to rest
In the islands of the blest,
Where Achilles swift of feet
And the brave Tydides meet.

I will bear my vengeful blade
With the myrtle boughs arrayed,
As Harmodius before,
As Aristogiton bore,
When in Athens' festal time
The tyrant felt their arm sublime.